STEREO

The Mothers of Invention

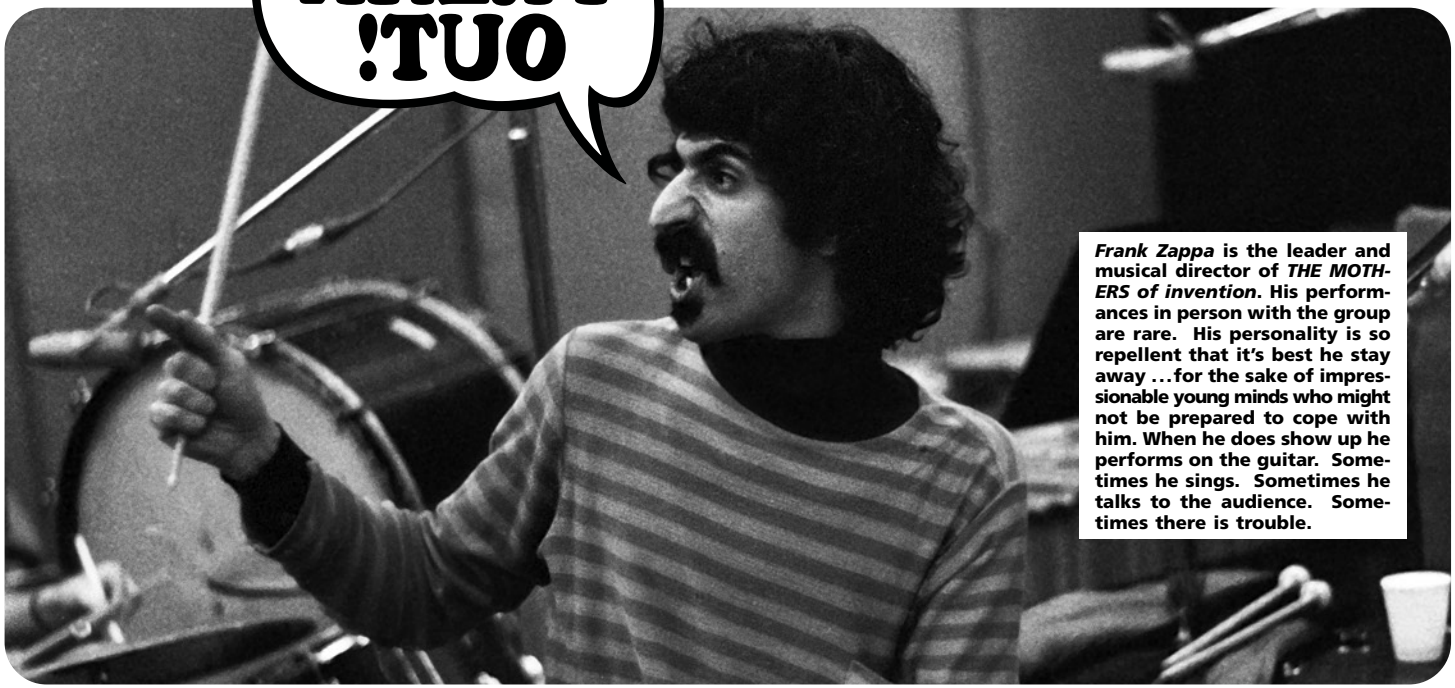
FREAK OUT!

WHAT IS "FREAKING OUT"

On a personal level, *Freaking Out* is a CREATIVELY his relationship to his this way of thinking and FEELING as creatively through music or dance, dressed in their most inspired HEARS this music to join us . . .

process whereby an individual casts off outmoded and restricting standards of thinking, dress, and social etiquette in order to express immediate environment and the social structure as a whole. Less perceptive individuals have referred to us who have chosen *"Freaks"* hence the term: *Freaking Out*. ☐ On a collective level, when any number of *"Freaks"* gather and express themselves for example, it is generally referred to as a *FREAK OUT*. The participants, already emancipated from our national social slavery, apparel, realize as a group whatever potential they possess for free expression. ☐ We would like to encourage everyone who become a member of *The United Mutations . . . FREAK OUT!*

FREAK OUT!



***Frank Zappa* is the leader and musical director of *THE MOTHERS of invention*. His performances in person with the group are rare. His personality is so repellent that it's best he stay away . . . for the sake of impressionable young minds who might not be prepared to cope with him. When he does show up he performs on the guitar. Sometimes he sings. Sometimes he talks to the audience. Sometimes there is trouble.**

The Mothers of Invention

RAY COLLINS: Lead vocalist, harmonica, tambourine, finger cymbals, bobby pin & tweezers
JIM BLACK: Drums (also sings in some foreign language)
ROY ESTRADA: Bass & guitarron; boy soprano
ELLIOT INGBER: Alternate lead & rhythm guitar with clear white light

THE MOTHERS' AUXILIARY

Gene Estes	Carol Kaye
Eugene Di Novi	Virgil Evans
Neil Le Vang	David Wells
John Rotella	Kenneth Watson
Kurt Reher	Plas Johnson
Raymond Kelley	Roy Caton
Paul Bergstrom	Carl Franzoni
Emmet Sargeant	Vito
Joseph Saxon	Kim Fowley
Edwin V. Beach	(Featured on hypophone)
Arthur Maebe	Benjamin Barrett
George Price	David Anderle
John Johnson	**Terry Gilliam!**

WITH SPECIAL APPRECIATION TO **AMI** & **TOM**, THE WORLD'S MOST PATIENT ENGINEERS, AND TO THE **SUNSET-HIGHLAND STUDIOS OF T.T.G. Inc.**

Produced by: Tom Wilson
Director of Engineering: Val Valentin
Cover Design: Jack Anesh
Cover Photo: Ray Leong
Cover Art Director & Text by FZ, NT&B.
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ALL SELECTIONS COMPOSED/ARRANGED/ORCHESTRATED/CONDUCTED BY FRANK ZAPPA

NOTES ON THE COMPOSTIONS INCLUDED HEREIN

1. **HUNGRY FREAKS, DADDY** . . . (3:27) was written for **Carl Orestes Franzoni**. He is **freaky** down to his toe nails. Some day he will live next door to you and your lawn will die. Drop out of school before your mind rots from exposure to our mediocre educational system. Forget about the Senior Prom and go to the library and **educate yourself** if you've got any guts. Some of you like **pep rallies** and plastic robots who tell you what to read. Forget I mentioned it. **This song has no message.** Rise for the flag salute.
2. **I AIN'T GOT NO HEART . . .** (2:33) is a summary of my feelings in social-sexual relationships.
3. **WHO ARE THE BRAIN POLICE? . . .** (3:33) At five o'clock in the morning someone kept singing this in my mind and made me write it down. I will admit to being frightened when I finally played it out loud and sang the words.
4. **GO CRY ON SOMEBODY ELSE'S SHOULDER . . .** (3:39) is very greasy. You should not listen to it. You should wear it on your hair.
5. **MOTHERLY LOVE . . .** (2:43) is a **body commercial** for the band. It is sung during live performances to advise the female audience of potential delights to be derived from social contact with us folks. Trivial poop.
6. **HOW COULD I BE SUCH A FOOL . . .** (2:11) is based on a modified **nanigo** rhythm. We call it a **Motown Waltz**. It stays in 3/4 time throughout but, shifts in the accents occur from section to section. As an American teen–ager (as an American), this means nothing to you. (I always wondered if I could write a love song.)
7. **WOWIE ZOWIE . . .** (2:51) is carefully designed to suck the 12 year old listener into our camp. I like the piano and xylophone accompaniment in the second chorus. It is cheerful. It is harmless. **Wooly Bully.** Little Richard says he likes it.
8. **YOU DIDN'T TRY TO CALL ME . . .** (3:16) was written to describe a situation in which **Pamela Zarubica** found herself last spring. (**Wowie Zowie** is what she says when she's not grouchy . . . who would guess it could inspire a song? No one would guess. None of you are perceptive enough. **Why are you reading this?**) The formal structure of **You Didn't Try To Call Me** is not revolutionary, but it is interesting. You don't care.
9. **ANY WAY THE WIND BLOWS . . .** (2:54) is a song I wrote about three years ago when I was considering divorce. If I had never gotten divorced, this piece of trivial nonsense would never have been recorded. It is included in this collection because, **in a nutshell**, **kids**, it is . . . **how shall I say it?** . . . it is intellectually and emotionally ACCESSIBLE for you. Hah! Maybe it is even **right down your alley!**
10. **I'M NOT SATISFIED . . .** (2:38) is okay and safe and was designed that way on purpose.
11. **YOU'RE PROBABLY WONDERING WHY I'M HERE . . .** (3:38)
12. **TROUBLE EVERY DAY . . .** (5:49) is how I feel about racial unrest in general and the Watts situation in particular. It was written during the Watts riot as it developed. I shopped it briefly all over Hollywood but no one would touch it . . . everybody worries so much about not getting any air play. My, my.
13. **HELP I'M A ROCK . . .** (4:43)/ 14. **IT CAN'T HAPPEN HERE . . .** (3:55) is dedicated to Elvis Presley. Note the interesting formal structure and the stunning four-part barber shop harmony toward the end. Note the obvious lack of commercial potential. Ho hum.
14. **THE RETURN OF THE SON OF MONSTER MAGNET . . .** (12:17) - (Unfinished Ballet in Two Tableaux) I. Ritual Dance of the Child-Killer. II. Nullis Pretii (No commercial potential), is what freaks sound like when you turn them loose in a recording studio at one o'clock in the morning on $500 worth of rented percussion equipment. A bright snappy number. Hotcha!

These People Have Contributed Materially in Many Ways to Make Our Music What it is. Please Do Not Hold it Against them.

PAMELA ZARUBICA
ART LABOE
HAL ZEIGER
JIM GUERCIO
HENRY VESTINE
ALICE STEWART
LILLIAN RUDOLPH
MARK CHEKA
HERB COHEN
TOM WILSON
FYLLIS
LUCILLE
JACK TILLAR
DON CERVERIS
VIC MORTENSON
TERRY KIRKMAN
FRANKIE LEE SIMMS
SONNY BOY WILLIAMSON
BUDDY GUY
ALBERT COLLINS
LITTLE WALTER
MAURICE RAVEL
JOE POLLY

Don & Dewey
Lee Zagon
Steve Mann
Skip Diamond
Silvestre Revueltas
Arnold Schoenberg
Joe Perrino
Jerry Allberg
Donna #1
Donna #2
Loeb & Leopold
Sacco & Vanzetti
Gene & Eunice
Robert Craft
Carl Greenhouse
Dave Aerni
Bob Keene
Nick Venet
Jim Economides
Alois Haba
Leo Ornstein
Elvis Presley
Barry McGuire

DON JULIAN
TINY TIM
CORDWAINER SMITH
THEODORE STURGEON
ROBERT SHECKLEY
RANDY DE WEES
DICK BARBER
EBERHARD KRONHAUSEN
YVES TANGUY
LENNY BRUCE
RAVI SHANKAR
CHATUR LAL
N. C. MULLICK
JULES FEIFFER
THE BOKELMANS
FLOYD
ERNIE TOSI
SHIRLEY EILER
MR. BALLARD
BRIAN EPSTEIN
DAVID CROSBY
HERMAN RUDIN
JOE DE SANTIS

Bruce Gordon
Frank De Cova
Roland Kirk
Wolfman Jack
Snuff Garrett
Molly Bee
Ernie Freeman
Lew Irwin
Fred C. Dobbs
John Tasker Howard
Cecil Forsythe
Charles Brown
James Joyce
George Di Carl
Diane Baker
Melvin Belli
Bulent Arel
Mauricio Kagel
Leonard Allen
Dr. Brossman
Jerry Murnane
Uncle Ed
The Hypnotist

ANIMAL HUXLEY
SALVADOR DALI
VINCENT PERSICHETTI
CAROL
SABICAS
CHARLES MIDDLETON
LANCE REARDON
SABU
J. ARTHUR RANK
LUIGI NONO
SYLVIA BRIGHAM
STEFFIE
AVEDIS ZILDJIAN
LITTLE ARTHUR MATTHEWS
BOB DYLAN
JOAN BAEZ
BILL STULLA
ROSEMARIE DE CAMP
BOBBY JAMIESON
B. MITCHELL REED
CORDY
RUTHIE
JOYCE

Jesse Kaye
Phil Spector
Evy
Lyn Johnson
Pete
Leonard Gorczyca
Don Vliet
Pepper
Lauren
Charles Mingus
Pierre Boulez
Anton Webern
Igor Stravinsky
Willie Dixon
Guitar Slim
Edgar Varese
Muddy Waters
Howlin' Wolf
Elmer Valentine
Phil Tanzini
John Beck
Mario
Bob Keiner

ERIC DOLPHY
BRAM STOKER
CECIL TAYLOR
BILL EVANS
JOHNNY OTIS
PRESTON LOVE
SLIM HARPO
KARL KOHN
BOB NARCISO
JOHNNY GUITAR WATSON
TIM SULLIVAN
SONNY TUFTS
JOHN WAYNE
CLARENCE GATEMOUTH BROWN
JUNIOR MADEO
JEFF HARRIS
BOBBY ATLER
DADDY-O CURTIS CRUMP
KARLHEINZ STOCKHAUSEN
JOE HUSTON
CHUCK HIGGINS
BIG JAY McNEELY

JIM SHERWOOD
SANDY SCHWANEKAMP
NADINE REYES
KAYE SHERMAN
DONALD WOODS
RICHARD BERRY
HUGGY BOY
VERNON GREENE
HUNTER HANCOCK
WILLIE MAE THORNTON
LIGHTNIN' SLIM
ROGER HUNTINGTON SESSIONS
CHARLES IVES
LAWRENCE FERLINGHETTI
TERRY WIMBERLY
JOHNNY FRANKLIN
TEDDY BUNN
JEEPERS

BIOGRAPHICAL TRIVIA

I was born in Baltimore, Maryland, December 21, 1940 and grew up in California. I am a self-taught musician, composer, blah, blah, blah. When I was eleven years old I was 5 ft. 7 with hairy legs, pimples and a mustache . . . for some strange reason they'd never let me be the captain of the softball team. Got married when I was 20. . . a lovely girl: almost ruined her life, filed for divorce, moved into my recording studio, joined forces with Ray, Jim and Roy, schemed & plotted for a year, working in beer joints,blah, blah, starved a lot, etc., played a lot of freaky music & stayed vastly unpopular (though notorious). OWE OUR EXISTENCE to Mark Cheka for his initial encouragement and sterling example (and to a whole bunch of other people who are going to be bugged because their names aren't listed in detail, with addresses and pertinent facts about what they like about the government & their other fetishes).

Ray used to be a carpenter and a bartender and sing with **Little Julian Herrera & The Tigers** (note the falsetto part in "I REMEMBER LINDA"). . . been singing R & B for ten or twelve years. Jim got fired from some idiot band in Kansas, forcing him to move to California. Lucky for us. Seems he just couldn't get turned on playing **Louie Louie** all night . . . it must have hurt him deeply when they rejected him. Roy is an asthmatic Pachuco, good-natured excellent bass player, involved in the R & B scene here for about ten years. He is unbelievably tolerant. I don't understand it. Elliot digs the blues. He has a big dimple in his chin. We made him grow a beard to cover it up. He just got out of the Army. Lucky for the Army. THEY ARE ALL **MUSICIANS.**

""RELEVANT QUOTES""

"The present-day composer refuses to die!"
EDGAR VARESE, July 1921

"I'd like to clean you boys up a bit and mold you. I believe I could make you as big as the Turtles."
A NOTED L.A. DISC JOCKEY

"No commercial potential."
A VERY IMPORTANT MAN AT COLUMBIA RECORDS

"I find your approach to music to be commensurate with the major motivational forces exemplified most manifestly in the 'tragi-comic' aspects of the 'theatre of the absurd'".
DAVID ANDERLE

"I told you so."
BILLY JAMES

""MORE RELEVANT QUOTES""

"Straight Ahead!"
TOM WILSON, March 1966

"What the h--- you gonna do with all those drums at 1:00 in the morning?"
HERBIE COHEN, March 1966
(OUR MANAGER)

"Tell us where those drums are...we want to repossess them...we'll call M G M Records! We're a multi-million dollar company and we can play havoc with you."
LAURENTIDE FINANCE CO.
March 1966

"If your children ever find out how lame you really are, they'll murder you in your sleep."
OUR CLOSING MESSAGE TO TOURISTS AT THE HOLLYWOOD WHISKY A-GO-GO
December 1965

The Concept Album originally released in 1966.

PLANNING ON VISITING L.A. THIS SUMMER? Send for your copy of the special map we have prepared for you: **"FREAK-OUT HOT-SPOTS"** shows how to get to **Canters, Ben Frank's, Fred C. Dobbs, The Trip, The Whisky A-Go-Go, The Brave New World, It's Boss, Bido Lito's,** and many more interesting places. Also shows where the heat has been busting frequently, with tips on safety in police-terror situations. Only $1.00 in magnificent color (mostly black) send to: FREAK MAP C/O MOM RECORDS, 1540 Broadway, New York, N.Y. 10036, U.S.A. This map has no commercial potential! Lose This address

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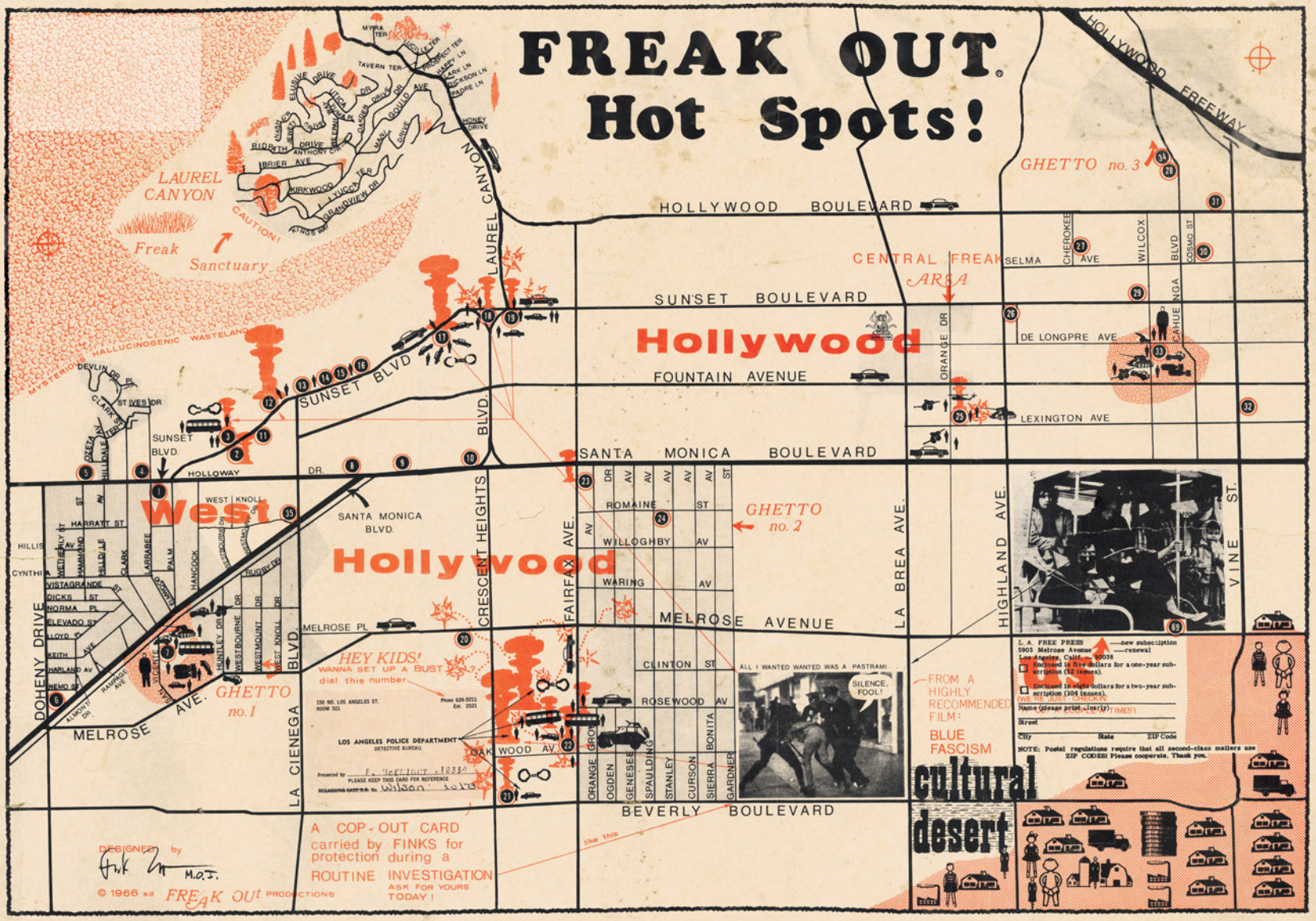
FREAK OUT® Hot Spots!



#1 The Cinematheque 16 still happens on a psychedelic level with rare and interesting films from the Great Underground. Located at 8815-1/2 Sunset Bl. (657-6815)

#2 The Trip used to be the center of the Freak Scene See it now: 8572 Sunset Blvd.

#3 Ben Franks used to be the place to go after the dancing stopped. The atomic blast denotes a beat (overall) by the L. A. beat. 8585 Sunset Blvd (phone 655-7410)

#4 Whisky a Go-Go still happens every night with top Pop Music Acts (and occasionally, lesser known fill-in groups like us). Yay, gang! Lotsa fun! 8901 Sunset Blvd (phone 652-4202)

#5 Gazzarri's still happens on a hard rock custom pompadour sport coat level. Don't miss it at 9039 W. Sunset Blvd. (phone 273-6606)

#6 The Troubadour gives you not only folk music, but folk-rock music, rock music itself, and other hybrids, all IN CONCERT. Stunning in its concept at 9083 Santa Monica Blvd. (phone 276-6168)

#7 West L. A. Sheriff's Station nestled in the heart of the outskirts of the fringe of where everything is happening, this moral arsenal provides shelter and sanctuary for that proud and magnificent beast we call THE WEST L.A. SHERIFF'S DEPUTY/ servant & protector Oil, more commonly, THE MAN. See the hapless trustees in their stencilled shirts washing HIS cars. Hear bold Aryan operatives rave about long hair freakos and the last John Birch meeting at 720 N. San Vincente Blvd. (phone... only as a last resort if you have long hair or a beard 652-3525)

#8 Barney's Beanery is still there. It is a matter of opinion whether it is still (or ever was) HAPPENING. Fun to visit: 8447 W. Santa Monica Blvd (phone 654-9240)

#9 The Chez which used to be The Action which was the first place we worked when we emerged from the sticks and came to Hollywood is now High-Class. A must: 8265 Santa Monica Blvd. (phone 656-3576)

#10 P.J's is now, as it was, and always (most likely but I'll check it out for you a couple times) will be, the greatest place in town to see Trini Lopez in action. Located at 8151 W. Santa Monica Blvd. (phone 656-8000)

#11 The Sea Witch is one of the teenie-bopper (no offense, gang) IN SPOTS, featuring the new local bands in performances of psychedelic music b/w Cokes and Coffee. ....8314 Sunset Blvd. (phone 652-9160)

#12 FRED C. DOBBS Memorial Shrine... it used to be the best place to go to meet friends and dig the juke box until the heat blew it for us...or was it that bunch of outside idiots that started hanging around towards the end there, unable to maintain their coolness? The ruins are located at 8537 Sunset Blvd.

#13 IT'S BOSS is teenie-bopper heaven. You only have to be 15 to get in. Located at 8433 Sunset Blvd. (phone 654-9000)

#14 Nikki's Too is a day-time spot with an outdoor thing where you can ingest surprisingly good hamburgers in the company of a lot of really creepy people who sit there next to you while you're eating and hope that somebody driving by owes them money so they can scream and yell at them and make a scene so the people walking by will notice that they're sitting there and how groovy their sunglasses are... 8395 Sunset Blvd. (phone 656-9244)

#15 The Colonial West Motel is a nice place to visit, but I wouldn't want to live there. My views, however, were not shared by The Paul Butterfield Blues Band, Sammy Davis Jr., or any of the other 18 million hippies who have made this their place to crash over the past few years. Conveniently located next to Nikki's Too at 8351 Sunset Blvd. (phone for reservations 656-4120)

#16 The Stripcombers is HAPPENING for black leather jackets and motorcycle boots if that is your bag. Keen fun at 8301 Sunset Blvd. (for pertinent information phone the West Hollywood Sheriff's Station)

#17 The Fifth Estate is one of those places that refuses to quit... even after a whole series of scenes with the heat, bravely situated at 8226 Sunset Blvd. (phone 656-7672)

#18 PANDORA'S BOX is another teenie-bop underground stronghold... a defiant little island at the top of the strip with a picket fence around it and cops and ingenue freakos and lots of atmosphere, but tiny. Try sitting at Frascati's across the street and watching the heat surround the place while the kids scramble for cover. Keen fun. Located at 8118 Sunset Blvd. (phone 656-9192)

#19 GEE GEE'S was a scene until it was mysteriously forced out of business. It is, at this moment, for rent... 8190 Sunset Blvd., next to Schwab's drug store, across the street from Ah Fong's and Greenblatts Deli.

#20 The Ash Grove features ETHNIC ETHNICAL ETHNOCENTRIC Folque Musique ...I remember when Bud & Travis used to work there and Ed Pearl used to do Ethnopolitical Greasing for the newly founded cabaret at the Idyllwild Folk Freak Sanctuary in 1958. Before Hal Zeiger invented the HOOTENANNY. Check it out at 8162 Melrose Ave. (phone 653-2070)

#21 VITO'S STUDIO & store & cult HQ & sanctuary & psychic laboratory which is REALLY THE PLACE TO SEE is located at 333 N. Laurel (the bomb blast tells us that the status quo agents have made it known that they are checking Vito out)

#22 CANTERS Fairfax Restaurant is THE TOP FREAKO WATERING HOLE AND SOCIAL HQ, scene of more blatant Gestapo practices than the peaceful natives care to recollect, it is a good place to go as soon as you arrive in town. If a black bus (or two) pulls up in front and you see your fellows, brown and khaki being loaded into them (as if it were off to Auschwitz), do not flip out. Do something constructive: something positive... unfortunately, I'm not allowed to offer any suggestions, except to say, perhaps, that the silverware is cheap and easy to replace. The way cautiously approach it at 419 N. Fairfax (kosher to phone 651-2030). Canters is across the street from the Kazoo (See #69)

#23 The Blue Grotto coffee house used to be nice and quiet until it got busted in the middle of the night. Meet and talk with the survivors at 1010 N. Fairfax.

#24 CARL'S HOUSE is where Carl lives. It wouldn't be right to give EVERYBODY the address...he would never get any sleep, poor fella.

#25 SITE OF A GIGANTIC & FESTIVE BUST where much brutality and authoritarian B.S. was perpetrated with the result that all parties involved served a lot of DEAD TIME (time before trial) and got acquitted (causing them great physical and mental discomfort & status loss).

#26 TTG RECORDING STUDIOS where we cut our album.

#27 THE BRAVE NEW WORLD is a WEIRD sort of late-teen Freak spot. Visit 1644 N. Cherokee, near McGoos on Hollywood Blvd.

#28 The Omnibus is a coffee house next door to the WILD THING at 1835 Cahuenga (phone 462-0473)

#29 The Red Velvet is HQ for the plastic & pompadour set with lotsa hard rock & blue-eyed soul to TURN YOU ON, BABY Located at 6507 Sunset Blvd. (466-0861)

#30 BIDO LIDO'S (formerly Cosmo Alley, one of our beloved manager's old coffee houses) is another underground teen-freako hot spot that launched the group LOVE "into orbit in the top pop hit charts with many smash numbers" (some of them performed on their employers). The Bido Lido's ain't quite the same... but still sort of happening & atmospheric at 1608 N. Cosmo St.

#31 The Haunted House is fulla go-go & snappy ensembles & hair-dos & a genuine fire-breathing handsome dude to be seen to be believed at 6315 Hollywood Blvd.

#32 The Hollywood Ranch Market never closes and is a good place to see some REAL FREAKS. 1249 N. Vine (phone 464-0156)

#33 The Hollywood Police Station, a masterpiece of Etruscan architecture in the heart of primitive Hollywood.

#34 WILD THING is a dance place I never been to yet which is next door to the Omnibus on Cahuenga near Yucca, which has featured such groups as The West Coast Experimental Pop Art Band, The Knack and The Eastside Kids (who, I am led to believe, are funky).

#35 THE TROPICANA MOTEL is groupies' paradise... that's where most of the touring groups who play the Whisky a Go-Go stay when they hit town, as well as many members of active local groups like The Doors and The Byrds. Located at 8585 Santa Monica Blvd. (phone 652-5720)

#69 (by request) THE LOS ANGELES FREE PRESS OFFICE, cognoscenti HQ, beacon of truth, champion of keen & otherwise justice, nice people, and more at 5903 Melrose Avenue. You would be wise to subscribe immediately upon arrival to town or you will never really know what's going on... socially or politically. THEY ALSO SELL BOOKS, MAGAZINES, BUMPERSTICKERS & BUTTONS THAT WILL MAKE YOU LAUGH & HAVE STATUS at 424-1/2 Fairfax, across from Canter's, #22. Behold the enclosed subscription blank.

STEREO

These Mothers is crazy. You can tell by their clothes. One guy wears beads and they all smell bad. We were gonna get them for a dance after the basketball game but my best pal warned me you can never tell how many will show up ... sometimes the guy in the fur coat doesn't show up and sometimes he does show up only he brings a big bunch of crazy people with him and they dance all over the place. None of the kids at my school like these Mothers ... specially since my teacher told us what the words to their songs meant.

Sincerely forever,
Suzy Creamcheese
Salt Lake City, Utah

ZAPPA RECORDS
UMe

Produced by Tom Wilson.
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